



Where art meets life



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*Imagine Yourself at The Drawing Studio*

**Class Schedule Fall 2016 / Winter 2017**

...from the Education Director

## Letting Go of Feeling Competent

In my book, people who walk through The Drawing Studio’s literal or virtual door to sign up for an art class demonstrate big-C Courage—the courage to say publicly “I don’t know.” I don’t know how to draw (or paint, etc.), and I am opening myself publicly—vulnerability on parade—to uncertainty and exploration.

This form of courage seems to me to be in particularly short supply these days. We are bombarded with people who know...the problem, the solution, what we should do, how we should do it. We may rail against the certainties of the “other” side, but we often fail to examine the mirror nature of our own.

There are many evolutionary reasons we jump through hoops to maintain our sense of being solid, in control, of knowing what’s so. Even in the face of life-altering experiences (illness, loss of a loved one or a job, earthquakes, bombings) that suggest we’re not and we don’t, these evolutionary mechanisms—left unexamined—exert a stranglehold on us.

Our craving to maintain a sense of certainty gets in the way of any new learning, not just art learning. There are myriad manifestations I’ve encountered again and again in myself and in my students.

What does an unwillingness to let go of certainty sound like in the context of art learning?

- “I can’t draw.” or “I can’t do x.” (Said not as a neutral factual statement, but as a negative self-judgment that precludes the option of even trying. It’s shut down time.)

- “I don’t like x.” or “I don’t want to do that.” or “This is too hard.” (Said when encountering a medium or subject or way of working that I’m unfamiliar with or confused by. Maybe I tried once or twice and had a less-than successful experience. I mask my discomfort with uncertainty by framing it as an exercise in free choice.)
- “I’m too busy to practice” or “As soon as x is done, I’ll get back to my practice.” (The level of my current practice is so woefully less than I think it “should” be—that is, a level that allows me to feel competent—that I dismiss as worthless the small brief work I could reasonably fit in if I scheduled it.)
- “I would like to do x, but (...whatever).” (personal example: “I would like to get back to figure drawing, but I just haven’t gotten around to it.” underlying reality: “I’m so rusty and out of practice, I’m embarrassed to display my perceived inadequacy publicly in open studio.”)

The ability to learn requires us to voluntarily surrender our need to feel competent. (I’m distinguishing *feeling* competent—a self-assessment—from *being* competent—an external demonstration or evidence of skill.) I’m NOT suggesting we let go of feeling competent in favor of feeling incompetent. ‘Incompetent’ is also self-judgment, one that both convinces us we can’t learn, and lets us wiggle off the hook of actually committing to our own learning.

continued on page 13

...from the Executive Director

## On the Myth of Creative Talent

I’ve been thinking about the nature of creativity. Where does creativity come from? Why are some people more creative than others? Can we develop a lifestyle that allows creativity to flourish?

The desire to create is deeply embedded in our individual and collective consciousness. It gives us life and vitality. It binds us together and offers a profound hope for the future.

As an MFA student in the poetry program at the University of Arizona, I worried that my own creativity was fleeting or fragile. I felt like an imposter who had fooled the admissions committee into thinking I belonged there. Writing poetry seemed like such an elusive, magical skill, and the advice on how to improve often was simply, “Keep writing. Read more. Develop a creative community.”

Whether you want to write or paint, the dominant cultural narrative about creativity is that it is something you’re born with. It’s a talent. If you believe something is a talent, then you don’t work at it. However, if you understand creativity as a *skill that can be strengthened*, then the possibilities grow.

Often our creative skills lie dormant because we don’t know enough about the way the brain works to rouse them from hibernation. Most people who want to become more creative simply don’t know how to go about it. Well, learning to draw, and sustaining a visual art practice, is a great way!

This is the core belief of The Drawing Studio (TDS), that everyone possesses an inherent desire and ability to create. But often we need training, mentorship and inspiration to develop. (And, as Lynn says, we need to let go of the addiction to feeling competent.)

Recently, I had the privilege of speaking with Amelia, 21, who began studying art in TDS’s youth program at age 12. She took every TDS class she could, volunteered with faculty in the classroom, and developed a studio practice of her own. Her ambition was to study art in college.

continued on page 13



Fall 2016 / Winter 2017 Courses and Workshops

NOTE: For classes beginning prior to Sept. 16, see the Summer Schedule. Classes beginning after July 18 are now included in the fall semester online.

Please note that we have made two changes to our **class prices**, effective with this Class Schedule: 1) The Associate **membership discount** for all classes is now a standardized 10% off the tuition fee listed, and discounts are available online or over the phone. 2) Students may now repeat Drawing Fundamentals 1 AND 2 for half price as often as they like, once they have taken them at full price, to allow deeper engagement with the practice.

Want to become a Drawing Studio Member?  
Sign up online next time you register for a class!

Table of Contents

Drawing Fundamentals, Level 1 ..... 4

Drawing Fundamentals, Level 2 ..... 4

The Practice of Drawing  
(Drawing Fundamentals, Level 3) ..... 5

Drawing ..... 5

Color ..... 6

Pastel and Colored Pencil ..... 7

Painting

    Watercolor ..... 7

    Oil ..... 7

Events and Exhibitions..... 8

Try It! Festival..... 9

Painting, *cont.*

    Acrylic ..... 10

Portrait and Figure ..... 10

Mixed Media ..... 11

Printmaking ..... 11

Practice of Art ..... 12

Movement ..... 12

Satellite Classes ..... 12

Youth Classes ..... 13

Open Figure Studio ..... 14

Feedback Fridays & Tutorials..... 14

Faculty ..... 15

Register On-line—[www.thedrawingstudio.org](http://www.thedrawingstudio.org)  
Scheduling updates and additions will be posted online and via email newsletter. Make sure we have your current email address.

Some Notes about Course Listings and Registration:

1. In this schedule, courses are arranged into categories. Within these divisions, courses are ordered by start date. Check our website to see the latest updates at our link “Register/Browse Classes On-Line and/or Get Supply List”.
2. We cap on-line registration at 75% of the enrollment limit to prevent confusion if more people than the course can accommodate try to sign up on line. Once on-line registration reaches this capacity, when you try to enroll on-line you will receive a message that you must enroll via phone, email, or in person.
3. If you have a **credit or discount** that you want to apply to your registration you **MUST** enroll via phone. You cannot apply them through on-line registration.
4. Please familiarize yourself with our refund and credit policy, on the website and in the on-line registration. While we make exceptions to this policy in the case of certain medical and family emergencies, we do not as a general rule prorate class fees based on the number of classes you can attend.

CLASS LOCATIONS:

— Main Studio —  
The Drawing Studio  
2760 N. Tucson Blvd.  
Southeast corner of  
Tucson and Glenn

— Northwest Tucson —  
Casas Adobes  
Congregational Church  
6801 N Oracle Rd  
Between Orange Grove & Ina,  
west side of Oracle Rd

— Foothills Tucson —  
Junior League  
2099 E River Rd  
East of Campbell  
on the north side of River Rd.

**DRAWING FUNDAMENTALS:**

*The Foundational Course Sequence of The Drawing Studio*

Both universal and intimate, drawing is the backbone of visual art. Since our earliest days, drawing has been a powerful tool to explore what it is to be alive and human.

Anyone CAN learn to draw. And, like any skill worth acquiring, drawing is an ongoing discipline that continually presents challenges. With these inherent challenges in mind, Drawing Fundamentals provides a supportive and encouraging learning environment that immerses you in the practice of drawing from observation. Guided by experienced teaching artists and inspired by your peers, you will discover your path to seeing the world in new ways, persisting through difficulty, and expanding your creative expression in art and in life.

Drawing Fundamentals is structured as a sequence of two 6-week courses—Drawing Fundamentals 1 and 2— followed by a wide range of 3-week drawing practice modules from which you can pick and choose. Drawing Fundamentals introduces a curriculum of foundational skills that progressively deepens your practice. The sequence is designed for beginners with no experience as well as those with an art background who want to revisit and expand their practice. We offer multiple sections of each course at various times and locations throughout the year. Once you have taken DF1 or 2 at full price, you can repeat the course at half price for as many times as you like.

Drawing is a means to other artistic ends as well as its own rich domain. Whatever your goal or intention, Drawing Fundamentals will initiate you into a practice that can serve you for a lifetime.

**Drawing Fundamentals 1**

Four foundational skills underlie the ability to visually understand and communicate: shape/edge, measurement, light (value) and space (perspective). These skills involve both mechanical and intuitive processes that you will isolate and activate. Then you will begin to combine these skills into drawings that will surprise you by their accomplishment and banish any fears regarding your ability to observe and draw.

*Fee: \$195. Students who have paid the full tuition and completed level 1 may repeat level 1 at half price.*

*Note: Section letters simply indicate different locations or times for a particular course. Sections are listed by start date.*

**DF1.A (TDS)**  
Nancy Chilton  
*Six Thursday mornings, 9 AM–12 NOON*  
Oct. 13 – Nov. 17

**DF1.B (JL)**  
Paul Mohr  
*Six Sunday afternoons, 1–4 PM*  
Oct. 23 – Nov. 27

**DF1.C (TDS)**  
Paul Mohr  
*Six Monday evenings, 6–9 PM*  
Oct. 24 – Nov. 28

**DF1.D (CACC)**  
Lynn Fleischman  
*Six Friday afternoons, 2–5 PM*  
Oct. 28 – Dec. 16 (no class Nov. 4 & 25)

**DF1.E (JL)**  
Annie Andre  
*Six Wednesday afternoons, 1–4 PM*  
Nov. 2 – Dec. 14 (no class Nov. 23)

**DF1.F (TDS)**  
Deb Steinberg  
*Six Wednesday afternoons, 1–4 PM*  
Jan. 11 – Feb. 15

**DF1.G (CACC)**  
Paul Mohr  
*Six Monday afternoons, 1–4 PM*  
Jan. 16 – Feb. 20

**DF1.H (TDS)**  
Paul Mohr  
*Six Monday evenings, 6–9 PM*  
Jan. 16 – Feb. 20

**DF1.J (TDS)**  
Linda Poverman  
*Six Tuesday afternoons, 1–4 PM*  
Jan. 31 – March 7

**DF1.K Fundamentos del dibujo, Nivel 1 (TDS)**  
Carolyn King  
*Seis viernes por la tarde, 13:00–16:00 (1–4 PM)*  
10 de febrero – 17 de marzo

La capacidad de entender y comunicar visualmente está compuesta de cuatro habilidades básicas: forma/borde, medición, luz (valor) y espacio (perspectiva). Estas habilidades implican procesos intuitivos y mecánicos que Ud. va a aislar y activar. Luego comenzará a convertir estas habilidades en dibujos que sorprenderán debido a su nivel de logro y cualquier miedo o temor que tenga con respecto a su capacidad de observar y dibujar se desvanecerá.

*Precio: \$195*  
*Estudiantes que hayan pagado la matricula completa y que ya han terminado el curso de nivel 1 pueden repetirse nivel 1 a mitad del precio.*

**DF1.L (JL)**  
Annie Andre  
*Six Wednesday afternoons, 1–4 PM*  
Feb. 15 – March 22

**DF1.M (JL)**  
Paul Mohr  
*Six Sunday afternoons, 1–4 PM*  
Feb. 26 – April 2

**DF1.N (TDS)**  
Paul Mohr  
*Six Monday evenings, 6–9 PM*  
Feb. 27 – April 3

**Drawing Fundamentals 2**

Understanding and mastering foundational skills will inspire you to see and respond to the world around you with intensified interest and curiosity. In Drawing Fundamentals 2 you will explore natural and human-made subjects in greater depth and with increased emphasis on composition and mark-making.

*Fee: \$195. Students who have paid the full tuition and completed level 2 may repeat level 2 at half price.*

*Note: Section letters simply indicate different locations or times for a particular course. Sections are listed by start date.*

**DF2.A (TDS)**  
Pat Dolan  
*Six Thursday afternoons, 1–4 PM*  
Sept. 29 – Nov. 3

**DF2.B (TDS)**  
Rameen Ahmed  
*Six Tuesday evenings, 5:30–8:30 PM*  
Oct. 18 – Nov. 22

**DF2.C (CACC)**  
Paul Mohr  
*Six Monday afternoons, 1–4 PM*  
Oct 24 – Dec. 5 (no class Oct. 31)

**DF2.D (CACC)**  
Lynn Fleischman  
*Six Friday afternoons, 2–5 PM*  
Jan. 6 – Feb. 10

**DF2.E (TDS)**  
Nancy Chilton  
*Six Thursday mornings, 9 AM–12 NOON*  
Jan. 12 – Feb. 16

**DF2.F (JL)**  
Paul Mohr  
*Six Sunday afternoons, 1–4 PM*  
Jan. 15 – Feb. 19

**DF2.G (TDS)**  
Deb Steinberg  
*Six Wednesday afternoons, 1–4 PM*  
Feb. 22 – March 29

**DF2.H (CACC)**  
Paul Mohr  
*Six Monday afternoons, 1–4 PM*  
Feb. 27 – April 3

**Drawing Fundamentals 3**

This collection of 3-week modules, each with a particular focus, allows you to customize your drawing practice. As you enroll in various DF3 modules, you will gain fluency in the “languages” of drawing as you explore new tools, media, and subject areas, and ways to effectively communicate in each. Begin to develop a personal vision that expands your experience of “observation” to encompass both internal and external realms.

**DF3.A: Intro to Figure Drawing (TDS)**  
Deb Steinberg  
**A:** *Three Thursday evenings, 5–8 PM*  
*Oct. 13 – Oct. 27*  
**B:** *Three Wednesday afternoons, 1–4 PM*  
*Nov. 30 – Dec. 14*  
**C:** *Three Thursday mornings, 9 AM–12 NOON*  
*Feb. 23 – March 9*

For those who feel comfortable with their basic drawing skills, this is a user-friendly intro to the fascinating world of drawing the human figure. Each week features a different model.

*Fee (each section): \$145, includes model fee*

**DF3.B: Drawing in Relief (TDS)**  
Joe Marshall  
*Three Tuesday evenings, 5:30–8:30 PM*  
*Oct. 25 – Nov. 8*

Relief printing is simple and direct. It is a great way to sharpen your composition skills by focusing on the patterns that make up a drawing and giving it purpose. Explore a new way to approach drawing.

*Fee: \$135 (includes some materials)*

**DF3.C: Drawing Media Sampler (TDS)**  
Deb Steinberg  
**A:** *Three Thursday evenings, 5–8 PM*  
*Nov. 3 – Nov. 17*  
**B:** *Three Thursday mornings, 9 AM–12 NOON*  
*Jan. 12 – Jan. 26*

Charcoal and pencil may be the most familiar drawing tools, but they are just the beginning. Expand your drawing skills and your creative potential with ink, Conte crayon, and scratchboard.

*Fee (each section): \$125*

**DF3.D: Intro to Charcoal Drawing (TDS)**  
Lynn Fleischman  
*Three Sunday afternoons, 1:30–4:30 PM*  
Nov. 6 – Nov. 20

Whether you had some or no experience with charcoal in DF1 and 2, come revel in this most forgiving, messy, expressive and luscious medium. Explore the different types and qualities of charcoal, the interaction of charcoal and different papers, and ways to approach markmaking. For those wanting to work in color, charcoal can provide valuable insight into composition, value, and markmaking.

*Fee: \$125*

**DF3.E: Experimental Drawing (TDS)**  
Deb Steinberg  
*Three Wednesday mornings, 9 AM–12 NOON*  
Nov. 30 – Dec. 14

There is more to the art of drawing than strictly rendering what you see. A big part of what we do as artists to interpret and experiment. The class will help you spread your wings and develop your own style.

*Fee: \$125*

**DF3.F: Intro to Portrait Drawing (TDS)**  
Deb Steinberg  
**A:** *Three Thursday evenings, 5–8 PM*  
*Dec. 1 – Dec. 15*  
**B:** *Three Thursday afternoons, 1–4 PM*  
*Jan. 5 – Jan. 19*

Sooner or later, someone will ask you to draw a portrait of them, a child or grandchild. Are you prepared? Our first class session will explain how to draw a portrait from a photograph. The following sessions will have us drawing from a live model, one male and one female.

*Fee (each section): \$140, includes model fee.*

**DF3.G: Drawing Fundamentals Review (TDS)**  
Deb Steinberg  
*Three Friday mornings, 9 AM–12 NOON*  
Jan. 6 – Jan. 20

Been a while since you took DF1 and feeling a bit rusty? Have some art background but are not sure where to start at TDS? Take this three-week course to get your groove back.

*Fee: \$125*

**DF3.H: Thinking Abstractly (TDS)**  
Deb Steinberg  
*Three Thursday mornings, 9 AM–12 NOON*  
Feb. 2 – Feb. 16

Even if you never intend to become an abstract artist, learning how to think abstractly will immensely improve your artwork. And it's fun! Class projects will involve the meaningful use of values, form, color and line to create space and balance in abstract compositions.

*Fee: \$125*

**DF3.J: Value in Charcoal (TDS)**  
Lynn Fleischman  
*Three Sunday afternoons, 1:30–4:30 PM*  
Feb. 19 – March 5

Charcoal is the perfect medium to explore the nuances of value, learn to see in terms of value-shapes rather than objects, and begin to translate value into color. This class is perfect for those who want to sharpen their b/w drawing skills or strengthen their understanding of the value/color relationship.

*Fee: \$125*

**DF3.K: Cut Paper (TDS)**  
Andrew Rush  
*Three Thursday evenings, 5–8 PM*  
March 2 – March 16

The most valuable foundation underlying memorable visual art is the pattern of dark and light that the eye first sees, long before it sorts out everything else (like color, subject, meaning). Borrowing from my printmaking practice, I have developed some simple exercises working and playing with black/white construction paper to master the skills that produce strong compositions in every, and any, art media.

*Fee: \$125*

**Drawing**

**Drawing and Painting with your iPad (TDS)**  
Barry Dodge  
*Saturday, 9:30 AM–4 PM*  
**A:** *Sept. 17*  
**B:** *Jan. 21*

Students new to drawing on an iPad or seasoned designers will learn to use ArtStudio, an easy and inexpensive app specially developed for the iPad. Draw and paint in multiple layers without pencils and paints. The only supplies you'll need are your iPad (**iPad 2 or newer**) and **ArtStudio** (in the Apple App Store for \$4.99). You will learn how to set up a palette, set up layers, use the airbrush tool, and print and export your creations.

*Fee (each section): \$90*

**Magic of the Broadpen: Calligraphy I (TDS)**  
Howard Yoffe  
*Four Saturday afternoons, 1–4 PM*  
*Oct. 8 – Oct. 29*

It is like magic to watch beautiful calligraphic letterforms emerge from the movement of the chisel tip of a pen or brush. Experience this magic and learn to produce beautiful writing using the broad nibbed pen with 3 “hands” fundamental to Western European Writing.

*Fee: \$150*



**Traditional Sumi-e/Ink Brush Drawing (CACC)**

Joy Mills  
Four Tuesday afternoons, 1–4 PM  
**A:** Oct. 11, 25, Nov. 15, 29  
**B:** Jan. 17, 31, Feb. 21, 28  
**C:** March 14, 28, April 11, 25

This class offers a step-by-step approach to traditional Japanese Sumi-e painting. Each class will focus on one subject—plant, animal, or landscape. Use of a Bamboo brush expands both our drawing and painting vocabulary. Seven basic strokes will be demonstrated and practiced during each set of classes. The fluidity of brushstroke developed in this class can inform and enhance many different drawing and painting practices.

Fee (each section): \$150

**Deep Dives into iPad Drawing (TDS)**

Barry Dodge  
A: Four Wednesday evenings, 6–9 PM  
Oct. 19 – Nov. 9  
B: Four Tuesday evenings, 6–9 PM  
Feb. 21 – March 14

Once you have acquired basic familiarity using the “ArtStudio” application to draw on an iPad, explore additional possibilities in digital art. You will need your iPad (**iPad 2 or newer**) and **ArtStudio** (in the Apple App Store for \$4.99). In each part of this class you will learn the details behind new techniques. A dash of theory will be covered in each session, but plenty of time will be devoted to drawing and refining your technique. Part A and Part B of this class offer different investigations of techniques and do not need to be taken in sequence. Prerequisite: Drawing and Painting with Your iPad, or equivalent experience.

Fee (each section): \$150

**Expressive Drawing Large (TDS)**

Pat Dolan  
Four Thursday afternoons, 1–4 PM  
Nov. 17 – Dec. 15 (no class Nov. 24)

Use your whole body expressively while drawing, using large paper and an interesting assortment of media including charcoal on sticks, brushes and ink, water-soluble crayon and paint, pastels. Let go and discover marking marks from your body. Explore and play.

Fee: \$150

**Travel Sketch (Yume Gardens & Sweetwater Wetlands)**

Pat Dolan  
Saturday, 10 AM–4 PM  
November 19

Using a few simple supplies including a small watercolor sketchbook, an ink pen, a small watercolor or gouache set, and medium round brush, you will learn how to create simple drawings and watercolor sketches. This freeing approach will help you capture moments of your travels. This fun approach to seeing and drawing is a wonderful way to document and remember your adventures.

Fee: \$90

**Art is your Soul Speaking (TDS)**

Pat Dolan  
Saturday, 10 AM–1 PM  
December 10

In approaching art-making as a spiritual practice, one quiets the ego and allows moments of connection and ecstasy. The practice is in the doing, a commitment to drawing. The spiritual part involves our individual connections to the sacred in nature, in each other, in the cosmos. We will explore abstraction and mandala as we create our own individual journey to the mystical. Color media include pastel, watercolor, gouache, and acrylic.

Fee: \$90

**Words and Images (TDS)**

Andrew Rush  
Six Thursday evenings, 5–8 PM  
Jan. 12 – Feb. 16

In the cracks of art history are artists like Beatrix Potter, William Blake, Ben Shahn, Saul Steinberg, Edward Gorey and many others whose art explores the relationship between visual and verbal languages and communicates outside the gallery model of “art for walls.” This course will include weekly short projects to develop the skills of simultaneous visual/verbal thinking. Students will invent and carry out their own ‘word/image’ project, with coaching in designing a do-able idea, from concept to finished work. Prerequisite: Drawing Fundamentals 1 & 2 or equivalent.

Fee: \$195

**Contemporary Sumi Ink Drawing (TDS)**

Pat Dolan  
Saturday, 10 AM–4 PM  
Jan. 14

Expand your drawing vocabulary to include the flow of ink washes from a brush. This immediate media forces you to stay in the present moment. The goal of ink-and-wash painting is not simply to reproduce the appearance of the subject, but to capture its spirit. Traditional ink wash painting may be regarded as a form of expressionistic art that captures the unseen. This class takes the traditional sumi painting and adapts and expands it.

Fee: \$90

**Handbound Sketchbook (TDS)**

Annie Andre  
Saturday, 10 AM–4 PM  
Feb. 11

Create and personalize a small book for use as a sketchbook, journal, or notebook. Starting with a 9” x 12” drawing pad, we will repurpose it into a book half the size. Decorative covers, colorful end pages, and simple Coptic stitch bring it all together! Basic bookbinding experience is helpful but not required.

Fee: \$90

**Modern Calligraphy (TDS)**

Annie Andre  
Saturday, 10 AM–4 PM  
March 11

Using brush and paint, you are invited to explore a modern approach to traditional calligraphy. After an introduction to technique, you will try your hand at a series of projects that allow you to express yourself in a colorful, personal style. Projects will vary from simple to more involved, and may incorporate drawing and embellishments.

Fee: \$90

**Mindfulness Drawing Retreat (Oracle State Park)**

Pat Dolan  
Saturday, 10 AM–4 PM  
March 11

Treat yourself to a day in the rolling grasslands of Oracle, AZ. Replenish yourself by connecting to the earth and drawing landscapes in color with pastels, watercolor or ink. For both beginners and those who want to use drawing as a way to slow down and be present in the moment.

Fee: \$90

**Color**

(see also individual media)

**Intuitive Color (TDS)**

Pat Dolan  
**A:** Six Wednesday afternoons, 1–4 PM  
Oct. 5 – Nov. 9  
**B:** Six Thursday afternoons, 1–4 PM  
Feb. 23 – March 30

Approach color using your intuition. Try colors that you don’t think work together, use colors you don’t like, stretch, take risks. Let Van Gogh or the colors of a butterfly guide you, let go of realism and play. Experiment with pastels, gouache, and acrylic.

Fee (each section): \$195

**Introduction to Color (TDS)**

Annie Andre  
Saturday, 10 AM–4 PM  
Oct. 15

Curious about color but don't know where to start? This series of playful exercises will acquaint you with the basics of color mixing and harmony. Perfect for the beginner who wants an informal introduction to color theory while creating colorful note cards, gift tags, bookmarks and more. Minimal drawing and painting experience is helpful but not required.

Fee: \$90

**Pastel and Colored Pencil**

**Colored Pencil Sampler (TDS)**

Rebecca Olson  
Two Tuesday afternoons, 1–4 PM  
**A:** Sept. 20 and 27  
**B:** Jan. 17 and 24

The perfect opportunity to try out colored pencils. In the first session, we bring rhythm and life to a still life. In the second, we do quick color studies from a clothed model. Colored pencils can be quick and expressive like pastels, or an easy lead-in to watercolor. Try a painterly approach to drawing with flair, flexibility, and a sense of motion. Bring a sample of your work if you have one, and favorite drawing materials. Extra paper and pencils provided.

Fee (each section): \$100, includes model fee for one session

**Colored Pencil—Fast, Loose, and Easy (TDS)**

Rebecca Olson  
Four Tuesday afternoons, 1–4 PM  
**A:** Oct. 4 – Oct. 25  
**B:** Feb. 7 – Feb. 28

Known for detailed realism, colored pencils can also take on impressionist or expressive effects. Easy to carry and clean to use, they're ideal for a quick sketch, or a study for painting. Learn to see color shapes in a still life, draw the warm and cool of light and shadow, describe the form and gesture of a clothed model. People of all skill levels can benefit.

Fee (each section): \$160, includes model fee for one session

**Color Fundamentals—Pastel (TDS)**

Deb Steinberg  
Six Wednesday mornings, 9 AM–12 NOON  
Oct. 12 – Nov. 16

Once you feel comfortable with basic drawing skills, it may be time to move into the fascinating realm of color. This class presents a step-by-step introduction to the effective use of color in pastel and the understanding of a new medium.

Fee: \$195

**Pastel—Water and Sky (Christopher Columbus Park/TDS)**

Pat Dolan  
Saturday, 10 AM–4 PM  
Oct. 22

Capture the luminosity, reflections and motion of water. Create sunsets to stormy skies and with soft pastels, pan pastels and gouache. (Gouache is the watercolor equivalent of pastel—rich luminous color—and combines well with pastel.) Experiment with ways to get more luminosity and vibrancy in your work by using layers of color and creating a rich value range.

Fee: \$90

**Introduction to Pastel (TDS)**

Pat Dolan  
Six Thursday afternoons, 1–4 PM  
Jan. 5 – Feb. 9

If you enjoy drawing and are hungry to play with color, pastels, with their incredible richness, are for you. Learn how to use this most forgiving medium. Experiment with ways to get more luminosity and vibrancy in your work. We will cover paper and pastel brand selection, under painting, layering, and mark making, as well as the unique color and drawing properties of soft pastels.

Fee: \$195

**Expressive Pastels**

Pat Dolan  
Saturday, 10 AM–4 PM  
Feb. 18

Start loose and stay loose. Express yourself in pastels using their luminosity in a spirit of play and delight. Experiment with simplifying images into abstraction. Take out the unnecessary and get to the image's essence. Relax and trust your vision.

Fee: \$90

**PAINTING**

**Watercolor**

**Beginning Watercolor 1 (JL)**

Tad Lamb  
Four Monday afternoons, 1–4 PM  
**A:** Sept. 19 – Oct. 10  
**B:** Jan. 9 – Jan. 30  
**C:** March 6 – March 27

In this class, beginners will gain an overview of basic watercolor methods including washes, palette control, color mixing, brushwork and other useful techniques.

Fee (each section): \$150

**Beginning Watercolor 2 (JL)**

Tad Lamb  
Four Monday afternoons, 1–4 PM  
**A:** Oct. 24 – Nov. 14  
**B:** Feb. 6 – Feb. 27

The extension of Beginning Watercolor I, this class explores the properties of watercolor and delves more deeply into color theory as it applies to the watercolor painter.

Fee (each section): \$150

**Intermediate Watercolor (JL)**

Tad Lamb  
Four Monday afternoons, 1–4 PM  
Nov. 21 – Dec. 12

Continuing students, or painters with equivalent experience, will explore more advanced watercolor techniques with an emphasis on personal artistic development and an exploration of ways to create stronger paintings.

Fee: \$150

**Watercolor 1 (TDS)**

Judy Nakari  
Four Friday afternoons, 1–4 PM  
Jan. 20 – Feb. 10

**Watercolor 2 (TDS)**

Judy Nakari  
Four Friday afternoons, 1–4 PM  
Feb. 17 – March 10

We will explore watercolor painting from the basics of laying down a wash, understanding color, and using techniques specific to watercolor, with emphasis on design (drawing), composition, values, color, edges. You will create beautiful paintings, whether you are a beginning or an experienced painter. Watercolor 1, or equivalent, is a prerequisite for Watercolor 2.

Fee (each section): \$150; (both sections) \$225

**Oil**

**Color Fundamentals—Oil (TDS)**

Deb Steinberg  
**A:** Six Thursday afternoons, 1–4 PM  
Oct. 20 – Dec. 1  
**B:** Six Wednesday mornings, 9 AM–12 NOON  
Jan. 11 – Feb. 15  
**C:** Six Wednesday evenings, 5–8 PM  
Feb. 22 – March 29

Once you feel comfortable with basic drawing skills, it may be time to move into the fascinating realm of color. This class presents a step-by-step introduction to the effective use of color in oil and the understanding of a new medium.

Fee: \$195



# Events and Exhibitions

(More information will be available about each of these events is available on the TDS website.)

## Try It! Festival September 24 9:30 am–4 pm

Jump into a day of fun mini-classes where you can try out TDS's courses and get to know our teaching artists. (see full description, opposite page)

## TDS Faculty Exhibit October 1 – November 4 Opening reception: Saturday, October 1, 6–8 PM

A showcase for the wide range of art expression represented by the teaching artists of The Drawing Studio.

## Small Wonders November 11 – 19 Associate members only preview: Friday, November 11, 5–6 pm Opening reception: Friday, November 11, 6–8 PM

Annual exhibit and benefit featuring small, modestly priced original art works in a wide variety of media by artists of the TDS and Tucson community. Perfect for holiday gift-giving!

## ((Mountain x Crow x Echo)) Abstract Paintings, Drawings and Prints by Priya Vadhyar December 3 – January 16 Opening Reception: December 3. 6–8 PM

((Mountain x Crow x Echo)) is the meeting place of the minuscule and the towering, edge and void, known and unknown. It is both stillness and chaos, presence and eternity. The intersection of restraint and spontaneity, foresight and hindsight, inside and outside. Emerging from contradiction is a meaning elusive yet tangible—a *becoming* of something that already is.

## TDS Commissions Project January 28 – February 24 Opening reception: Saturday, January 28, 6–8 PM

An opportunity for individuals, families, and businesses to acquire new works of art while participating in the creative process. TDS will play matchmaker between artists and art buyer-commissioners in a process to benefit individual artists, art lovers, and The Drawing Studio. Join us at the unveiling and exhibition of these exciting artworks by local printmakers, sculptors and painters.

## Associate Member, Faculty and Volunteer Appreciation Dinner Saturday, February 4 (Location and time to be announced)

This event will bring together the many individuals who make our TDS family vibrant and welcoming! Meet friends, share food, drink and stories, and celebrate each other.

## The Collector's Market March 3 – 10 Opening Reception: Friday, March 3, 6–8 PM

A unique and fun opportunity to purchase affordable original art that has been divested to The Drawing Studio by local fine art collectors. Your next treasure is waiting to be discovered.

Priya Vadhyar  
The Distant Other  
Acrylic and ink on paper  
24x18"  
2015



2016 Commissioners  
Brenna Lacey and  
Steve Rodgveller with  
artist Ben Johnson







# Try It! Festival

Saturday, September 24

9:30 AM–4 PM

@ The Drawing Studio



Join the teaching artists of The Drawing Studio for up to four mini-classes where you can sample the many flavors of art TDS offers. Play for a half-day or a full day. Surprise yourself with what you can create!

## Schedule:



9:30–10:45 AM

Mini-Class 1

11 AM–12:15 PM

Mini-Class 2

12:15–1:15 PM

Lunch Break

1:15– 2:30 PM

Mini-Class 3

2:45–4 PM

Mini-Class 4



Complete listing of specific classes will be available on the website in late August.



\$20/half day / \$30/whole day  
Youth, ages 8 – 17, half-price



### Oil Painting Studio (TDS)

Deb Steinberg

Four Friday mornings, 9 AM–12 NOON

A: Feb. 3 – Feb. 24

B: March 3 – March 24

Bring your paints and palette, work with and learn from other painters under the guidance of a TDS master teaching artist. Each four-week section will present a different challenge in the medium. You will develop new skills and expand and refine your oil palette.

Fee: \$150

## Acrylics

### Acrylic Painting—Drawing with Paint (TDS)

Chris Harvey

Saturday, 10 AM–4 PM

October 8

Working in acrylics, you'll learn to manipulate line, marks, brush strokes and color in new ways to describe objects, forms, movement, space, and emotion. Working from a live model and still life compositions, you'll develop your line and mark-making skills to activate space and form. All skill levels welcome.

Fee: \$100 (includes model fee)

### Abstract Painting (TDS)

Lisa Mishler

Eight Monday afternoons, 1–4 PM

A: Oct. 24 – Dec. 12

Explore basic compositional elements, learning how to see abstractly and experimenting with shapes and colors. Learn how to tune into your creative child, your intuition, and how to dialogue with your painting. Skills learned in drawing and color fundamentals will be applied. You will learn how to express yourself in a new and creative way. All skill levels welcome.

B: Jan. 9 – Feb. 27

We sometimes have a tendency to overwork our paintings by over-thinking. We will learn to “let go” by creating urgency and painting with immediacy. Creativity is being able to take facts, fiction and feelings and turn them into metaphors, communicating through your choice of color shapes and rhythm. All skill levels welcome.

C: Mar. 13 – May 1

In this class, we will explore ways to create textures and layers. Practice with a variety of mediums, and play with pours. Learn to push through self-inflicted barriers, and make your tools work for you. All skill levels welcome.

Fee (each section): \$225

### The Manna of Abstraction & the Mechanics of Self-Criticism (TDS)

Josh Goldberg

Eight Tuesday mornings, 8:30–11:30 AM

I: Oct. 25 – Dec. 13

II: Jan. 10 – Feb. 28

III: Mar. 14 – May 2

A two-classes-in-one deal where *all* students (1) practice the intense art of abstract painting in the *first hour and a half* of the class, and (2) learn the fundamentals of critique and self-criticism in the *second hour and a half*. In the studio portion of the class, students will explore unexpected leaps and how to embolden their creativity. In the critique portion of the class, students will explore the inner complexities of looking and speaking to their work as well as developing a useful art vocabulary (vis-à-vis free association methods and handouts).

Fee (each section): \$225

### Acrylic Painting Basics (TDS)

Barbara Cowlin

Four Tuesday afternoons, 1–4 PM

Nov. 1 – Nov. 22

Acrylics are a versatile and forgiving painting medium, perfect for anyone who is interested in starting to paint or who is thinking of adding a new medium to their artistic choices. Learn how to choose and use brushes, palette knives, palettes, paints and various painting surfaces. Mixing and applying paint and many “tricks of the trade” will get you comfortable and ready to continue to explore painting on your own.

Fee: \$150

### Using Acrylics to the Max (TDS)

Barbara Cowlin

Four Wednesday afternoons, 1–4 PM

Jan. 11 – Feb. 1

Take the mystery out of the many acrylic materials available to artists. Expand your techniques to include pouring, texturing, glazing in layers, creating matte or glossy surfaces, sanding and reapplying paint and more. You will learn to use various grounds, gels, grits and pastes and experiment with each, learning how to incorporate them into your paintings. You'll leave the class with lots of ideas for new approaches for use in your own work.

Fee: \$160 (includes some materials)

### Landscape Painting in Layers (TDS)

Barbara Cowlin

Four Wednesday afternoons, 1–4 PM

Feb. 15 – March 8

Learn how to create vibrant-landscape paintings in acrylics starting from the broadest fields of color to final details. We'll start with a field trip to sketch out and photograph ideas for your paintings. From there, making use of instructor demonstrations and practice exercises, you'll translate your reference materials onto canvas. We'll explore creating glazes and washes, sanding down and building up layers and other ways of capitalizing on the unique capabilities of acrylics. You'll leave with several paintings-in-progress or completed paintings.

Fee: \$160 (includes some materials)

## PORTRAIT & FIGURE

(see also *Drawing Fundamentals*, level 3)

### Portrait Drawing (JL)

Paul Mohr

Six Sunday mornings, 9 AM–12 NOON

A: Oct. 23 – Nov. 27

B: Jan. 15 – Feb. 19

Portraiture skills combine the ability to work from observation, and the patience to allow the relationship between drawer and sitter to evolve. Those new to drawing portraits will develop an understanding of facial anatomy, light and shade, as well as a variety of technical approaches. Continuing students explore conventions of portraiture and engage in studies involving longer poses. Personalized instruction for beginners and continuing students.

Fee: \$235 (includes model fee)

### Seeing the Figure (TDS)

Howard Yoffe

A: Four Wednesday evenings, 6–9 PM

Nov. 16 – Dec. 14 (no class Nov. 23)

B: Four Saturday afternoons, 1–4 PM

Feb. 4 – Feb. 25

We rarely, if ever, actually “see” what we are looking at but instead rely on stored mental information to tell us what's there. Yet the key to drawing is learning to retain and register visual, not mental, information. In this class, we will practice drawing the figure and learning to “see” as an artist. Many common drawing difficulties can resolve as a result!

Fee (each section): \$180 (includes model fee)



### Head Painting Workshop (TDS)

Mano Sotelo  
Saturday, 9:30 AM–4 PM  
Nov. 19

Using a direct painting approach (that is, applying color directly without an underpainting), we will strengthen our handling of color, value and brushwork. Topics include sighting, proportion, value patterns, color mixing, and chiaroscuro. Exploration and development of individual techniques and styles encouraged. Although focused on the head, these approaches can be applied to seeing and painting any object. Instructor will utilize oil; however, acrylic and pastel are welcome. Beginners and continuing students welcome.

*Fee: \$110 (includes model fee)*

### Figure Drawing Intensive (TDS)

Andrew Rush  
Saturday, 9 AM–4 PM  
Dec. 3

Engage with the living, breathing figure through drawing short and long poses and working on large (36"+) paper.

*Fee: \$115 (includes model fee and some paper)*

### Figure Drawing (JL)

Paul Mohr  
Six Sunday mornings, 9 AM–12 NOON  
Feb. 26 – April 2

Learning to draw the figure can be a gateway to understanding better what it means to be human. Students will study anatomy, proportion, symmetry, value, gesture, mass and form, with ample opportunity to practice capturing the spirit that illuminates the form. Short poses will help students loosen up and gain confidence in their drawing capability, and long poses will help students learn how to develop a figure drawing with accuracy and energy.

*Fee: \$235 (includes model fee)*

## MIXED MEDIA & COLLAGE

### Gouache and Collage—Flora and Fauna (TDS)

Pat Dolan  
Saturday, 10 AM–4 PM  
Oct. 1

Following in the footsteps of Matisse's cut outs, we will make our colored paper with gouache and then experiment with shapes to make collages of animals birds and plants. Enjoy a day of play and exuberance.

*Fee: \$90*

### Explorations in Mixed Media (TDS)

Carolyn King  
Two Friday afternoons, 1–4 PM  
**A:** Surface Design  
Oct. 14 and 21

Create collage papers using rubbing plates, liquid watercolors, oil pastel resist and stamping. These papers can be put to a variety of uses in other art projects, including using them in workshop C "Paper Cloth".

**B:** Gelli Prints  
Nov. 4 and 11

Traditional 'Gelli Plates' are actually made from gelatin and have been used for monoprints for many years. Contemporary Gelli Plates are composed of polymers added to gelatin, which creates a long-lasting print surface. In this workshop, we will explore mark-making using stencils, transparent overlays and direct painting applications. Printed papers can be used in mixed-media collages or as finished pieces.

**C:** Paper Cloth  
Dec. 2 and 9

In this innovative technique, collage papers are integrated into a fabric surface using acrylic gels and mediums. This unique surface can receive a wide range of additional media in layers including charcoal, pastel, acrylics, oil pastels, Prismacolor pencils, acrylic inks and more. This way of working can be adapted to any kind of representational or abstract imagery.

*Fee: each section, \$95 (includes some materials); all three sections, \$200 (includes some materials)*

### Paint, Pattern, and Collage (TDS)

Annie Andre  
Saturday, 9 AM–4 PM  
Oct. 29

This workshop gives you permission to draw, drench, splash and dribble your paints on paper, then cut shapes, which you will reassemble into collage. Abstract, realistic, decorative—you choose. Results guaranteed to surprise and delight!

*Fee: \$90*

### Collage: Cut, Paste, Let Loose (TDS)

Janny Taylor  
Saturday, 9 AM–4 PM  
November 5

This collage workshop will teach/demonstrate how found paper and images that are cut, torn, pasted and repurposed can create an opportunity to explore and unearth your fun-loving inner-artist. All skill levels welcome!

*Fee: \$90*

## PRINTMAKING

(see also Drawing Fundamentals, level 3)

### Intaglio Open Lab (TDS)

Andy Rush, Tom Lindell, Ka Fisher  
Fridays, 9 AM–4 PM (instruction in AM only)  
Register by the calendar month

For anyone with an interest in intaglio printmaking from beginner to advanced. Processes available: 1) traditional and non-toxic etching, engraving, mezzotint, and mixed media; 2) photo-etching and solar plate-making; 3) edition printing support. Instruction is individually designed for each person's level of skill.

*Fee: \$120/month (Associates, \$100). Includes all materials except plates and paper, instruction and all-day access to the lab.*

### Beginning Solarplate Etching (TDS)

Ka Fisher  
Saturday, 9 AM–4 PM  
November 5

Solarplate etching lets the sun do the work of traditional etching chemicals. You draw or paint on a polymer emulsion (the solarplate), then put your completed plate out in the sun. Watch it come to life! This workshop will cover the basic process of producing a solarplate etching.

*Fee: \$110 (includes some materials; paper and plates available at cost)*

### Monotype (TDS)

Nancy Chilton  
Two Saturdays, 10 AM–4 PM  
Dec. 3 – 10

Of all types of printmaking methods, monotype is the most spontaneous—by painting or rolling on ink (additive methods), removing ink with rags and other tools (subtractive methods), layering, and playing with viscosity and stencils (cut and found), you will create surprising imagery, rich tonal effects and vivid color combinations. We'll use nontoxic Akua inks, creating prints with and without the printing press. Be prepared to stretch your imagination, experiment and have fun!

*Fee: \$170 (includes some materials, paper available at cost)*

## PRACTICE OF ART

### Practical Lessons about Art Making (TDS)

Andrew Rush

Six Friday mornings, 8:30–10:30 AM

Oct. 14 – Nov. 18

There are three things I have learned from my 60 years of practicing and teaching art:

1. Art-making is very personal.
2. Art making is interactive with a mosaic of other interests unique to each person.
3. Art-making evolves more easily through our interaction with a community of art-makers.

For six Friday mornings I propose those who would like to develop, or refresh, their own way of making art meet for a 'breakfast conversation'. We will share work, keep a sketchbook and notes, and look at art both like and unlike our own to widen our ideas about what's next for each of us.

Fee: \$165 (includes continental breakfast)

### The Practice of Art (CACC)

Pat Dolan

Monthly Monday evening, 5–8 PM

**A:** Oct. 17, Nov. 21, Dec. 12

**B:** Jan. 16, Feb. 20, March 20

It is difficult to grow as an artist and create a body of work without support and encouragement. Meeting once a month, we will develop goals and outline steps for new creative projects. We'll learn how to handle the ups and downs of the creative journey through a series of writing exercises to connect with your inner muse. Your art practice will grow from committing to yourself as an artist and through the feedback and encouragement of fellow classmates.

Fee (each section): \$125

## MOVEMENT

### Tai Chi/Qi Gong (TDS)

Stefanie MacKenzie

Friday mornings, 7:30–8:30 AM

Ongoing through 2016

Join us for a synthesis of Tai Chi, Qi Gong, and relaxation techniques by an experienced instructor skilled in creating a comfortable and supportive environment and working with individual learning needs.

Fee: \$10/class payable at the door, or purchase a book of 10 vouchers for \$75.

## SATELLITE CLASSES

(In order of start dates at each satellite.  
Find class descriptions in regular listing.)

— Northwest Tucson —  
Casas Adobes Congregational Church  
6801 N. Oracle Rd

(between Orange Grove & Ina,  
west side of Oracle Rd)

### Drawing Fundamentals

#### DF1.D (CACC)

Lynn Fleischman

Six Friday afternoons, 2–5 PM

Oct. 28 – Dec. 16 (no class Nov. 4 & 25)

#### DF1.G (CACC)

Paul Mohr

Six Monday afternoons, 1–4 PM

Jan. 16 – Feb. 20

#### DF2.C (CACC)

Paul Mohr

Six Monday afternoons, 1–4 PM

Oct 24 – Dec. 5 (no class Oct. 31)

#### DF2.D (CACC)

Lynn Fleischman

Six Friday afternoons, 2–5 PM

Jan. 6 – Feb. 10

#### DF2.H (CACC)

Paul Mohr

Six Monday afternoons, 1–4 PM

Feb. 27 – April 3

### Other Classes

#### Traditional Sumi-e/Ink Brush Drawing (CACC)

Joy Mills

Four Tuesday afternoons, 1–4 PM

**A:** Oct. 11, 25, Nov. 15, 29

**B:** Jan. 17, 31, Feb. 21, 28

**C:** March 14, 28, April 11, 25

#### The Practice of Art (CACC)

Pat Dolan

Monday evening, 5–8 PM

**A:** Oct. 17, Nov. 21, Dec. 12

**B:** Jan. 16, Feb. 20, March 20

— Foothills Tucson —  
Junior League

2099 E River Rd

East of Campbell on the north side of River Rd

### Drawing Fundamentals

#### DF1.B (JL)

Paul Mohr

Six Sunday afternoons, 1–4 PM

Oct. 23 – Nov. 27

#### DF1.E (JL)

Annie Andre

Six Wednesday afternoons, 1–4 PM

Nov. 2 – Dec. 14 (no class Nov. 23)

#### DF1.L (JL)

Annie Andre

Six Wednesday afternoons, 1–4 PM

Feb. 15 – March 22

#### DF1.M (JL)

Paul Mohr

Six Sunday afternoons, 1–4 PM

Feb. 26 – April 2

#### DF2.F (JL)

Paul Mohr

Six Sunday afternoons, 1–4 PM

Jan. 15 – Feb. 19

### Other Classes

#### Beginning Watercolor 1 (JL)

Tad Lamb

Four Monday afternoons, 1–4 PM

**A:** Sept. 19 – Oct. 10

**B:** Jan. 9 – Jan. 30

**C:** March 6 – March 27

#### Portrait Drawing (JL)

Paul Mohr

Six Sunday mornings, 9 AM–12 NOON

**A:** Oct. 23 – Nov. 27

**B:** Jan. 15 – Feb. 19

#### Beginning Watercolor 2 (JL)

Tad Lamb

Four Monday afternoons, 1–4 PM

**A:** Oct. 24 – Nov. 14

**B:** Feb. 6 – Feb. 27

#### Intermediate Watercolor (JL)

Tad Lamb

Four Monday afternoons, 1–4 PM

Nov. 21 – Dec. 12

#### Figure Drawing (JL)

Paul Mohr

Six Sunday mornings, 9 AM–12 NOON

Feb. 26 – April 2



**Letting Go...**, continued from page 2

The alternative to feeling competent is instead feeling curious. In many meditation practices, this state is often called ‘beginner’s mind.’ We cultivate the ability to bring our full attention to something in a spirit of deep inquiry, always in the knowledge that this moment is unique. We literally bring ‘new eyes’ to every encounter, regardless of our previous familiarity or lack of it.

Beginner’s mind is less a state than it is an action—committing and continually recommitting to openness, to not knowing,

to riding the waves of our own discomfort in the face of uncertainty. Feeling curious is both life raft and slip stream on which we can navigate the treacherous currents of feeling unmoored, adrift, sucked over and over into the paralyzing whirlpools of feeling competent and incompetent.

The Drawing Studio offers many exciting opportunities to hone your beginner’s mind and expand your learning this fall and winter. I invite you to relax, even if briefly, your own need to know what you know, and open into the spaciousness of getting your curious on.

—Lynn Fleischman

**On the Myth...**, continued from page 2

“I was always looking for something more, and I felt The Drawing Studio was . . . it was, I was so lucky that I had it,” Amelia said. “I had access to so many amazing people. I was able to meet great, young artists who were already selling their work. Everybody was looking out for each other,” she added. “It wasn’t just a means to an end, but it was a community. And I think that was important to me.” Today, Amelia is entering her junior year at Washington University, majoring in art history and Chinese. She spent the summer in New York City working at the Whitney Museum and studying public art in low-income housing. She co-founded and edits an online journal of art and culture, and helps curate pop-up gallery shows in St. Louis. Amelia is intelligent, thoughtful and ambitious, but what inspired me the most was her joy and unselfconscious action, because whether our creative efforts will ultimately be personal or professional, they must all begin with training, practice and dedication. I hope you find TDS classes that inspire your creativity this fall and winter. I hope Amelia’s story, and our collective exploration of the nature of the creative mind, might challenge the limitations you place on yourself. Is it time to rethink what is possible?

—Stephanie Balzer

**YOUTH**

All Youth classes are held at The Drawing Studio, Sunday afternoons, 1–4 PM. All materials are provided.

**A: Drawing Fundamentals**

Rameen Ahmed  
Sept. 11 – Oct. 2

This class offers TDS’s core curriculum adapted for youth. Learn to draw from observation with a focus on basic drawing techniques: form, shape, value, and texture. All materials included.

Fee: \$140

**B. Animation**

Jack Rafter  
Oct. 9 – Oct. 30

Learn the fundamentals of stop motion animation including building models, shooting and editing with computer software. Students will create their own scenes with animated creatures. Cameras (smartphone cameras or webcams acceptable) and laptops required. All other materials will be provided. Great for beginners!

Fee: \$145

**C: Comic Drawing**

Mark Zepezauer  
Nov. 6 – Dec. 4 (no class Nov. 27)

Everyone’s favorite class is happening again! Comic class will focus on creating characters, exaggeration and action techniques, inking and coloring, and more. Students will learn the basics of making their own cartoon panels. Materials included.

Fee: \$140

**D. Acrylic Painting**

Chris Harvey  
Jan. 8 – Jan. 29

Learn to express yourself in acrylics with a master of mark making and expressive painting, Chris Harvey. Students will work from a model and from still life compositions.

Fee: \$145

**E. Printmaking**

Carolyn King  
Feb. 5 – Feb. 26

Explore accessible, experimental and affordable ways to create ‘multiples’ and ‘transfers’ in this printmaking class. We will work with stencils, Gelli plates and styrofoam to develop multi-layered images.

Fee: \$145

**F. Mixed Media Painting**

Carolyn King  
March 5 – March 26

Do you love to draw as much as paint? This class shows you several ways to combine both! If you feel more confident in your ability to draw than to paint, then this workshop is especially great for you.

Fee: \$145



Open Figure Studio: Fall 2016 / Winter 2017

Since the very early days of The Drawing Studio, Open Figure Studio has been the place to hone our practice and enjoy the fellowship of a community of like-minded drawers, painters, and (occasionally) sculptors. It has been an embodiment of The Drawing Studio’s commitment to be easily accessible to everyone.

**Note: Please subscribe to our email newsletter for timely updates to this general schedule. See also [www.beccart.com/opensketch/](http://www.beccart.com/opensketch/) for model schedule and updates.**

- Monday, 9:30 AM–12:30 PM: general studies\*
- Monday, 6–9 PM: general studies\*
- Friday, 6–9 PM: one long pose, always in costume
- Sunday, 9:30 AM–12:30 PM, general studies\*

\* “General studies” include short (2 min.) to long (up to 1 hour) poses; work from the nude (occasionally clothed) model(s); open studio monitors are open to requests and interests of session participants

The fee for Open Studio is \$10/session. No reservations or advance payment required.

Anyone enrolled in a figure or portrait class may attend Open Studio for \$5/session between the start and end dates of the class. Associates can purchase 10-session voucher cards for \$75.

**Open Figure Studio Monitors:**  
Rebecca Olson, Reid Silvern, Pete McCray, Betty Counseller, Stephen Judy, Erika Atwood, Howard Yoffe, Christy Olsen.



INDIVIDUAL AND SMALL GROUP INSTRUCTION

We believe in the power of learning in community. At the same time, we recognize there are times when individual or small group instruction (max. of 2-3 students) is a useful alternative – when schedules don’t mesh, or a person/group is interested in a pursuing further study with a particular teaching artist that is not available in the teacher’s class.

Each lesson consists of a two-hour block, and a student and teaching artist may schedule as many blocks as they mutually agree upon. These lessons may be held at our main studio—space permitting—or other location to be determined by the student and teaching artist. Students may know with whom they want to study, or they may inquire about a particular medium and we will do our best to match them with an appropriate teacher. Students can choose a Teaching Artist or Master Teaching Artist (a designation for TDS instructors who have taught significant numbers of students over a long period of time). Prices are comparable to private music or singing lessons.

Group Size	Non-Associate Price/Person	Associate Price/Person
One Person (2-hr block)		
Master Teaching Artist	\$120	10% discount
Teaching Artist	\$110	10% discount
Two People (2-hr block)		
Master Teaching Artist	\$ 85	10% discount
Teaching Artist	\$ 75	10% discount
Three People (2-hr block)		
Master Teaching Artist	\$ 70	10% discount
Teaching Artist	\$ 60	10% discount

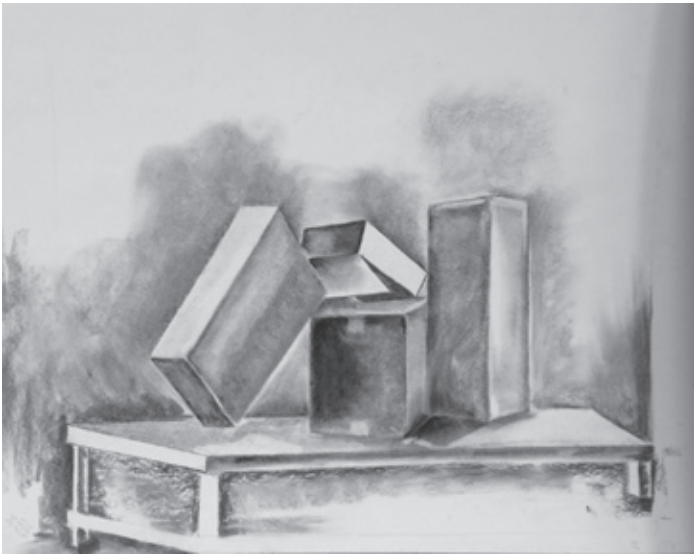
FEEDBACK FRIDAYS

Looking for a little feedback about your work outside the usual class structure? Feedback Fridays might be just the ticket. These sessions are designed for practicing artists who may be working on their own and taking classes only very occasionally.

On the **first Friday of every month**, beginning in February, one of the master teaching artists of The Drawing Studio will be available from **4:30 – 6 pm** to provide informal feedback on your work on a first come, first served basis. Teaching artists will rotate from month to month, so you will have access to different perspectives.

You can register by phone (520-620-0947) for a 30-minute session (4:30-5, 5-5:30, 5:30-6pm); no more than 3 people can register for any one date. We will keep a wait list in case of cancellation. If there is sufficient demand, we will add dates or hours.

Fee: \$40 (Associates \$35)





## Faculty, Fall 2016 / Winter 2017

- **Rameen Ahmed**, BS in Arch. Stds., Univ. of WI; B.Arch., M.Arch., Univ. of AZ: 25 years' involvement in Tucson arts community in Tucson, both as a practicing architectural designer and metal artist. 10+ years teaching art and design to adults, teens and children in studio, school, and after-school programs. Work in studio jewelry focuses on small, fabricated wearable sculpture exhibited nationally and internationally. [www.rameenahmeddesigns.com](http://www.rameenahmeddesigns.com)
- **Annie Andre**, BFA, Univ. of AZ: Graduate of TDS CERTS program in teaching drawing, former product designer for Hallmark Cards, has also worked in interior design.
- **Nancy Chilton**, BFA: draws, paints, prints, writes, and assembles objects out of papier-mâché, beeswax and other stuff. TDS membership and volunteer coordinator; e-mail newsletter chimp.
- **Barbara Kemp Cowlin**, BFA, Printmaking, MA, Community College Education, Printmaking, Post-bac Art Education. Certified Golden Artist Educator with training in the use of all acrylic products. 30 years art teaching experience. Teaches acrylic painting, drawing, visual literacy, printmaking, bookmaking. Paintings in corporate collections throughout the US and in Canada.
- **Barry Dodge**, BA, Computer Science / Asian Studies, Univ. of Oklahoma: explores the intersection of commercial art, fine art, and technology.
- **Pat Dolan**, BS Art; Independent Study in Life Drawing, Academia di Belle Arte, Florence, Italy, MS Visual Design; Certification in Three-Year Program in Advanced Initiations in Shamanism, and Shamanic Healing, The Foundation for Shamanic Studies: 35 years teaching experience TDS, Community College, shows nationally. ArtMoves coordinator. See [www.patdolan.net](http://www.patdolan.net).
- **Lynn Fleischman**, BFA, MFA: TDS Founding Member, Executive Director, 2004-2013, now Education Director; teaches drawing, printmaking, and drawing/movement; exhibited work locally and regionally; studying conscious dance through Open Floor International.
- **Ka Fisher**, BA West Tx St Univ. (A&M) Indiana Univ. undergrad, Univ. Az grad program-painting, Vermont Studio Center. Teaching public HS, private school all grades. On-going student in monoprint and new print media workshops. Represented by galleries in corporate, private collections, shows. Member WESTAF, [ArtistsRegister.com](http://ArtistsRegister.com)
- **Josh Goldberg**: BFA, MA, Asian Studies and Art History, Mich. State: Active Arizona artist and art educator since 1990, exhibiting at UA, Davis Dominguez Gallery, teaches abstract painting.
- **Chris Harvey**, BFA, Univ. of CT; MFA, Univ. of PA: painter who has exhibited widely; teaching experience at the university, K-12, and community-based levels.
- **Carolyn King**, BFA, Chicago Art Institute; MA, Arts & Consciousness, JFK University: worked with and taught principles of mixed media to students of all ages and abilities for over 30 years; native spanish speaker.
- **Tad Lamb**, BFA Printmaking; University of South Alabama. Watercolorist, printmaker, birdwatcher. Long time member of Desert Artisans co-operative art gallery. Manages Sarnoff Art and Writing.
- **Tom Lindell**, Ph.D., Biochemistry: retired faculty member from Univ. of AZ Dept. of Molecular and Cellular Biology; taught bioethics and science and theology courses for many years; studied printmaking with Andy Rush.
- **Stefanie MacKenzie**, Certification, William CC Chen School of Tai Chi: experienced teacher of Tai Chi, Qi Gong, and relaxation techniques who has been practicing for over 30 years. She currently teaches for the YMCA, Banner/Univ. of Arizona Cancer Center, and City of Tucson Parks and Rec.
- **Joe Marshall**: printmaker, illustrator, graphic novelist. Has shown internationally, YAYBIG Gallery and print exchange director. Shop assistant at Tanline printing. [www.yaybigart.com](http://www.yaybigart.com)
- **Joy Mills**, MFA, Univ. of AZ: has specialized in sumi-e for over 20 years and studied with acclaimed sumi-e instructors and masters from the US and Japan; taught regularly at Pima College as well as for the Desert Museum and the Chinese Cultural Center.
- **Lisa Mishler**: studied media arts and photography; 20-year career in interior design; studied with other TDS faculty, signature member of SAWG; regularly exhibits work regionally and nationally.
- **Paul Mohr**, BS: Studies at UA College of Architecture. With a background in science, he is a figure drawer working in clay, oil, and graphite. He directs the TDS Open Studio Figure Drawing Program. Past TDS Board Treasurer and past President of SAWG.
- **Judy Nakari**, watercolorist for 30+ years; won many local, state and national watercolor competitions, recent focus on plein-air and also known for flower portraits; extensive teaching in Colorado, Arizona, California and Tuscany, Italy.
- **Rebecca Olson** BFA, studio art, Univ. of AZ, additional education in artists' books and digital arts: longtime OATS tutor and Open Studio monitor at TDS; does graphic and web design, book illustration, and portrait commissions. See [www.beccart.com](http://www.beccart.com)
- **Linda Poverman**, BFA, Post-Bac Art Education, Univ. of AZ: many years teaching art in the public schools and extended university, working in museums and managing a gallery; exhibited and in collections in Arizona, Massachusetts, California, and Minnesota.
- **Jack Rafter**: artist, animator, programmer, designer and filmmaker; 6+ years experience with Adobe software such as Photoshop, Dreamweaver and Flash; work featured in Gallery exhibition; has designed and programmed websites for local organizations and businesses. [itsonlygettingbetter.com](http://itsonlygettingbetter.com)
- **Andrew Rush**, BFA, MFA, Director and Founder of The Drawing Studio: A former Associate Professor of Art at University of Arizona. Printmaker, sculptor, and drawer.
- **Mano Sotelo**: BFA Otis Art Institute Parsons School of Design, MFA Academy of Art University. His paintings have been exhibited nationally and locally; including the UofA Museum of Art, Tucson Museum of Art, Tucson Desert Art Museum and the Arizona-Sonora Desert Museum. Mano's work can be seen at [www.sotelostudio.com](http://www.sotelostudio.com)
- **Deb Steinberg**, BA, Univ. of Minnesota: oil painter and illustrator; has taught pastel, oil painting, drawing, and portraiture.
- **Janny Taylor**, deemed a "kooky kind of genius" by O, the Oprah Magazine, is an award-winning collage artist who has exhibited nationally and internationally, a creativity coach, and author who has worked with people worldwide to help them to unleash their creative selves.
- **Howard Yoffe**, BA, Art History and Studio Art from UC/Riverside, additional work in Drawing and Painting at ASU: self taught in Calligraphy. Freelanced as Calligrapher, taught Calligraphy at UC/Riverside Extension, and served as Scribe in the Society for Creative Anachronism; longtime figure drawer and Open Studio Monitor.
- **Mark Zepezauer**, art, UC Santa Cruz: author/illustrator of four books; has taught art in the Sunnyside District and held summer cartoon camps for kids.



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**Course Schedule Fall 2016 / Winter 2017**

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